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*A8—F.C. Atkins, ar.R.A. Harris: "*Spirit of God descend upon my heart*," C, 5p. u. me. (J. Fischer & Bro., 15¢). Text by G. Croly. The first phrase of this fine old hymntune is hummed in 8-part and then the hymn is sung in straight hymn style. Next the tune is divided between the voices, first the contraltos taking a sentence, then the tenors, then altos again, and finally sopranos, all the while the other voices carrying on. For another stanza the tune is similarly divided between first-basses and second-tenors for the first half of the stanza, with women's voices added for the second, melody given to second-sopranos. Since hymn-anthems mean more to an average congregation than any other type of choral music, this arrangement ought to be used in thousands of churches. Even the well-trained choir will like it, because it gives them something to do in spite of the simplicity of the materials. A long review, isn't it? The piece should loom equally big in future choir repertoire.

A—Joseph W. CLOKEY: "*Benedictus es Domine*," Af, 3p. e. (Gray, 12¢). Here's one for choir and congregation, antiphonally; since the congregation's phrases are short and all the same, perhaps many clergymen would welcome the organist's use of this number and do their share in making the congregation participate. Without the congregation it can be done with splendid effect by having an antiphonal choir of men sing the congregation's part from the other end of the church.

A4+—Roland DIGGLE: "*Upon the hills*," Af, 5p. u. e. (C. Fischer, 15¢). Text by J. Skelton. An evening hymn, beautiful, appropriate, appealing music, simple and heart-warming, but not of the hymn-tune type. The preacher learned long ago that he could say more if he avoided ostensible efforts to use new & astonishing words; here a composer teaches that same lesson. This anthem will mean a lot for the congregation, and yet is worthy of our best choirs.

A—William A. GOLDSWORTHY: "*The Lord's Prayer*," 3p. me. (J. Fischer & Bro., 12¢). Here's the setting that has impressed many people who have heard it done in the Bach cantata services in the Composer's church and have asked that it be published so they too might have it. Certainly it was one of the factors contributing to the unique success of those cantata services; given the right atmosphere and surrounding service, it should be equally effective elsewhere.

*AW — Gretchaninoff, ar.G.S.Bement: "*Cherubic Hymn*," Ef, 7p. me. (Gray, 15¢). Text adapted by Canon Douglas. "From the Russian Liturgy of S. John Chrysostom," Gretchaninoff's Op. 29, and fine choral music for expert choirs. A8 — "*To Thee O Lord I cry*," F, 8p. b. d. (Gray, 15¢). Against the unaccompanied chorus singing in eight-part a bass soloist carries the anthem somewhat as a solo, but with the chorus-part of greater importance than the average accompaniment. It makes grand church music, reserved somewhat but forceful.

A—Claude MEANS: "*A Prayer for Liberty*," D, 4p. u. e. (Gray, 10¢). Text from prayer-book. An especially lovely bit of music, sincere, solemn, and always churchly. Real music, not shop-work.

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A — Carl F. MUELLER: "*Create in me a clean heart*," Em, 6p. me. (G. Schirmer, 15¢). Psalm text. The opening pages of antiphonal work in unison between men's and women's voices is most effective; then the chorus in unison, moving into harmony, and finally the closing phrase in minor mood again. A good anthem somewhat in prayer style.

A—N. Lindsay NORDEN: "*Praise ye the Lord from the heavens*," A, 7p. s. e. (Schmidt, 15¢). Psalm text. Five rather brief solo passages are answered in turn by full chorus. An anthem of good musical qualities for any choir; good workmanship, with an accompaniment that contributes its share. Congregations and choirs will like it.

A—Stanley T. REIFF: "*O Father Just and Holy*," E, 4p. e. (Birchard, 10¢). A prayer-anthem of good quality, smooth, sincere, churchly music within reach of any choir. Brief tenor solo passages. The kind of music that fits into the service so well because it is real music and yet is kept sufficiently restrained to focus attention on its purpose rather than itself. Good for any choir.

A8+—Leroy ROBERTSON: "*The Lord's Prayer*," Em, 6p. u. me. (Galaxy, 15¢). Somewhat in the nature of a festival setting, the phrases of the text being repeated to give greater length and development. The fifth page goes into eight-part writing, with an optional four-part also scored. Musical and appropriate.

A — Ed. by Paul F. Rosel: "*Simple Master Chorales*," 21p. e. (Concordia, 50¢). "A good collection of Lutheran chorales." The style of most of the 20 chorales is more like the average hymn, rather than like the chorales made famous by Bach. A fine feature of the collection is that derivation and other interesting details are given for each chorale. All English texts of course.

A — Martin SHAW: "*Blessed art Thou O Lord of our fathers*," Af, 6p. me. (Novello-Gray, 15¢). Besides knowing how to defend freedom in a world of terrorism, the English know how to write music for choirs. There are better things than this by Mr. Shaw, but not too many. If you like real vocal music for choirs, get this.

AS—Eric SOUTHEY: "*Song of America*," D, 4p. e. (Summy, 12¢). Text by Amy Southey. A patriotic song in march rhythm, simple, melodious, rhythmic, as such things generally should be. Congregations will like it. Unisons are used here and there with fine effect.

AW3+—Mario Castelnuovo-TEDESCO: "*Mary star of the sea*," G, 9p. me. (Galaxy, 16¢). Savonarola text in Latin with English version by L.E. Neupert. Highly atmospheric, ideally suited to women's voices; evidently intended for concert rather than church use, as the accompaniment is distinctly piano. The Composer suggests that "the refrain 'Maria Stella Maris' be sung in Latin even when the composition is sung in English," which should make it all the more effective. Choirs using church music for concert purposes should certainly include this.

AO—Howard R. THATCHER: "*Morning Service*" and "*Evening Service*" for the Jewish synagogue, the former \$1.00, latter 75¢ (J. Fischer & Bro.). The morning service

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gives two settings each for three of the sixteen numbers. These of course are settings for Jewish services only; they are modern, not traditional, music and of the kind the congregations would certainly find acceptable and very welcome because they are so musical and direct in their appeal. Mr. Thatcher, thoroughly experienced in playing the synagogue services, has followed the ritual of the Union Prayer Book, and dedicated his setting to the rabbi and cantor, his associates in Oheb Shalom Temple, Baltimore. English texts are used only in the few numbers where that language is prescribed. Organists playing in Jewish synagogues will find these two services exceptionally practical and meritorious.

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Church Songs

Margaret W. Powers: "*Be still and know*," Af, 6p. me. Df-F. (G. Schirmer, 50¢). Psalm text. Also in F for low voice. A good song, melodious, churchly, strong.

Harry Rowe Shelley: "*The Angel's Glory Song*," C, 4p. e. A-E. (G. Schirmer, 50¢). Text by Composer. Also in Ef for high voice. Tuneful and rhythmic, in this Composer's usual manner.

Harry R. Spier: "*The Beatitudes*," 5p. md. D-Af. (Gray, 50¢). St. Matthew text. Also in edition for medium voice. A strong setting, some dissonances, but on the whole a good piece of church music.

Herbert Ralph Ward: "*O brother man fold to thy heart thy brother*," C, 5p. e. C-Ef. (G. Schirmer, 50¢). Text by Whitier. Melodious and appealing, all on the simple, direct order.

Pietro Yon: "*Our Paschal Joy*," Af, 4p. me. Af-G. (J. Fischer & Bro., 60¢). Text by D.H.Decker. Also in F for low voice. An Easter song but suitable for any of the post-Easter services. An excellent number full of the spirit of confident rejoicing. Since only one voice is concerned it would be easy to change the text slightly to fit any service of rejoicing in which Christ's life or teaching is the subject.

Secular Choruses

C—American, ar.J.W.Work: "'Twas on one Sunday morning*," Bm, 6p. md. (J. Fischer & Bro., 15¢). This is called an Easter anthem, but the treatment of both music and text gives it more the flavor of a Negro spiritual for the choir-concert. Rather on the meditative and somewhat mournful side until the final "allelujahs." Fine handling of materials and in spite of the minor mood it makes an attractive secular telling of the Easter story. Excellent for any concert

program, frankly secular or, as most of them are, semi-churchly. You'll like the way it's written, and so will your choir.

*CM—Beethoven, ar.F.Scherer: "*Adelaide*," Bf, 22p. t. me. (Gray, 20¢). Here's a piece of beautiful music all the men will like to sing and all audiences like to hear. Beethoven never tried to write ugliness; here's one of his slow movements so rich and beautiful that it will be doubly welcome in these days.

*C2—Czech, ar.A.Whitehead: "*Danny Danny Dando*," E, 4p. e. (Gray, 12¢). A bit of melodic & rhythmic sprightliness to delight everybody. Intended for unison, with a descant on the last two pages, so an inventive director can do a lot with it.

*CW—Debussy, ar.W.A.Goldsworthy: "*Her Dark Hair*," 8p. d. (J. Fischer & Bro., 16¢). It's called an "alto solo with 3-part women's chorus." A lovely bit of mood-painting, splendidly arranged as a solo against accompaniment by voices and piano, the sort of music Debussy created so successfully and Mr. Goldsworthy understands thoroughly. Something for fine choirs to work with. Everybody will like it. Harmonic and moody throughout.

*C—Kentucky, ar.C.Winter: "*I'm Only Nineteen*," Af, 7p. e. (Summy, 15¢). In 3-4 rhythm and a fine little concert number, all about Johnny who in spite of his undying love has gone to sea and left the poor girl at home. Audiences will like it.

*C—Reichardt, ar.E.Southey: "*In the time of roses*," Ef, 6p. e. (Summy, 15¢). Most audiences will recognize this bit of musical loveliness and rejoice to hear it again. Something is radically wrong with the world today; either composers cannot write such beautiful music any more, or publishers won't publish it, or directors won't use it. Whoever is to blame should be shot at sunrise. This world still wants and needs all the simple beauty it can find anywhere.

CW6—Charles REPPER: "*To a Madonna in Carrara Marble*," Em, 8p. d. (Birchard, 20¢). A fine mood-painting, somewhat intricate harmonies but always beautiful in effect. It is really a solo against the harmonic background of women's voices and an accompaniment furnishing a mild bit of movement. Good tone qualities from the voices and a clean sense of exact pitch are necessities; given them, it will be a real success.

CM—Erik THOR: "*Safeguard America*," C, 6p. me. (Gray, 15¢). A marching song, melodious, rhythmic, sanely harmonic; just the thing for that glee-club concert. They'll raise the roof with it.

Organ Music

Everett TITCOMB: "*Prelude*," Am, 4p. me. (B.F.Wood, 50¢). A bit of service music, apparently written to be faithful to its title—that is, to take no undue prominence for itself but instead merely be subservient to what is to follow. So written that it can conform to the ideal of beginning and ending softly, giving whatever climax in volume may be judged desirable for the particular service in which it is used.

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great church body to ignore the tumult of the multitude that would continue to crucify hymn-singing on occasion, and place its hymnal in the hands of a despotic church musician with the strict injunction to ignore popular opinions and clean up the hymns. Until then, here's a hymnal that is better than good, for church or Sunday-school.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

A—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.g.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.e.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated)
o.u.—Organ accompaniment, or un-accompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3 p.—3-part writing, etc.
Af.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3p—3-part, etc.
Hyphenating denotes duets, etc.

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NEW YORK CITY



AN ORGANIST'S ORGAN

Console of 8-rank Wicks organ installed December 1941 in the home of Mr. & Mrs. J. W. Arnold in Cullman, Alabama.

THE AMERICAN ORGANIST

May, 1942

North Texas State Teachers College

By JOHN McINTIRE

NORTH Texas State Teachers College was founded in 1890 as the Texas Normal College. From 1890 to 1901 it operated as a privately-owned institution. The 27th Texas legislature provided an annual appropriation for the support of the College, beginning September 1901. In 1914 the curriculum was reorganized so that a standard four-year Bachelor's program could be offered, and the first degrees were awarded in the spring of 1919. Since then the College has granted 7570 Bachelor's degrees. Graduate work was begun in 1935, and 448 Master's degrees have been granted since that time. In 1923 the name was changed to the North Texas State Teachers College.

The College was admitted in 1939 to the National Association of Schools of Music and in 1940 to the Association of American Universities. With a student-body of over 3,000 and a faculty of two hundred the North Texas State Teachers College is a vital factor for education in the Southwest.

As old as the College itself, the music department of the N.T.S.T.C. was established as a Conservatory of Music in 1890. The bulletin for that year announced a "full course in music, embracing both piano and voice." J. C. Chilton (first president of the College) and John M. Moore (later Bishop Moore of the Methodist Church) together with Mrs. E. J. McKissack, composed the first music faculty.

By 1896 the work had been expanded to include instruction in piano, organ, mandolin, cornet, and violin. Music clubs became popular on the campus, and the director of the music department conducted one for players of mandolin and guitar.

In 1914 Lillian Parrill was made director of the music department. From 1914 to 1938 Miss Parrill brought about a gradual development in standards of excellence. In 1938 an expansion program was undertaken for the music department, and Wilfred C. Bain was made director. He was a member of the Westminster Choir, and a graduate of the Westminster Choir College. He holds the M.A. and Ed.D. degrees from New York University.

The music department of N.T.S.T.C. is upholding the two traditions dearest to the hearts of all Texans—those of pioneering and of developing the best in every particular field for Texans. There is no additional cost for applied music at N.T.S.T.C. beyond the regular tuition rates. The social and scholastic functions of the department are enhanced by chapters of Phi Mu Alpha Sinfonia, national music fraternity for men, and Sigma Alpha Iota, national professional music sorority for women.

Under Dr. Bain's leadership the department has grown from about fifty majors to three hundred. In February 1941

The head of the organ department tells of the history of one of the most active educational institutions of the largest state in the union and gives details of its development in both organ and choral departments, with two organs added last year.

a new \$100,000. music building was opened on the campus. In a short time even this building proved not to be large enough to house a variety of department activities. There are now, in addition, one brick building and four nearby frame buildings in full-time use by the music department.

An adequate music library is one of the essential tools in a music school, and the Library of N.T.S.T.C. has been most cooperative in making a really distinguished collection in this field. At present the holdings in music (in round numbers) of the Library are 2,000 books on music subjects, 3,000 scores, and 2,500 phonograph records.

The emphasis on choral music at N.T.S.T.C. in addition to the facilities for organ training creates the ideal curriculum for organists and church musicians. Every student in the department who is not a member of the College Orchestra is required to attend weekly choral rehearsals. This forms a chorus of about 250 voices, which with the assistance of the 70-piece student orchestra performed last year the complete "St. Matthew Passion" and the "B-Minor Mass" in a three-day Bach festival. This year the outstanding experience for the chorus was the engagement on a professional basis by the Dallas Symphony and the Houston Symphony for performances of Beethoven's Ninth (Choral) Symphony. The A-Cappella Choir, 45 voices, under Dr. Bain's direction, has made a distinguished record as a concert organization in the Southwest. Since its organization in 1938 the choir has made 170 appearances, including 20 broadcasts. It has traveled over 18,000 miles, singing to audiences in Oklahoma, Kansas, Louisiana, Arkansas, and Texas. The Chapel Choir, 45 voices, organized in 1940, serves as a training field for prospective members of the A-Cappella Choir. Both groups work on the same repertoire so that members may be transferred back and forth as deemed best.

The organ activities at N.T.S.T.C. are numerous and varied. During the 1940-41 season seven organ recitals were given by the faculty, graduating students, and visiting artists, beside the frequent appearances by organ students on the weekly departmental recitals.

Each season since the present incumbent took over, the organ work has been marked by a special series of organ recitals

of an educational nature. In 1939-40 he played three historical recitals. In 1940-41 the series centered on music for the organ by American composers. This year he gave programs on the forms most common in organ literature.

The teaching of organ at N.T.S.T.C. was for many years under the direction of Mary Anderson. During the last few years of Miss Anderson's work in the organ department, Gladys Kelso of the piano faculty, who was a pupil in organ of Dr. Clarence Dickinson, assisted. In 1939 both Miss Anderson and Miss Kelso decided to devote their entire time to piano instruction and I was added to the staff to teach organ.

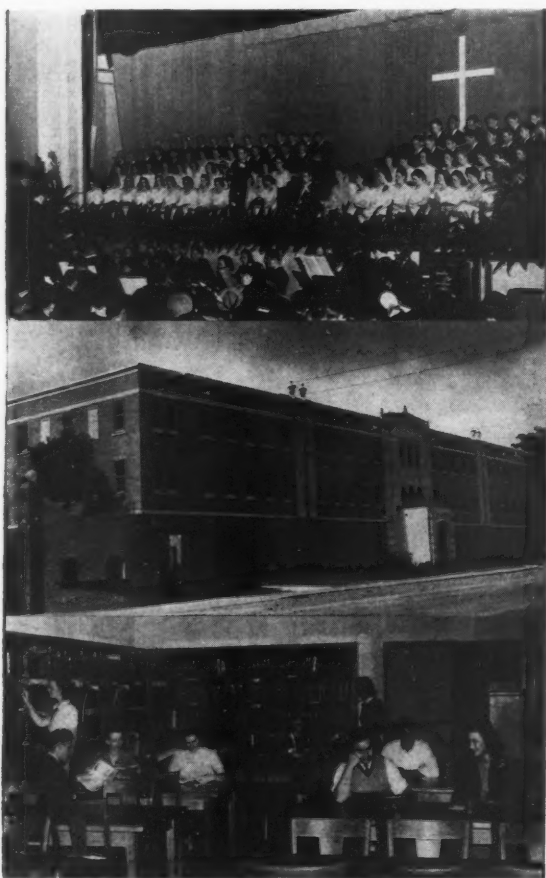
During the spring semester and the summer-school of the 1940-41 session Charles H. Finney, who came to the College in February 1940 as an instructor in piano and theory, also taught organ; in September 1941 Mr. Finney went to Friends University. Organ instruction at N.T.S.T.C. is at present entirely in the hands of the writer who also teaches harmony, ear-training, sight-singing, counterpoint, and form.

The organ class grew rapidly after the opening of the 1939-40 session and it soon became necessary to add practise facilities beyond the one organ in the auditorium which the College possessed at that time. The Baptist and Presbyterian churches in Denton made their organs available, but because of poor heating during the winter season, and because of distance from the campus, the College in August 1941 ordered two practise organs to be made a part of the permanent equipment of the music department.

There arose then the problem of stoplists for practise instruments within a rather limited budget. The usual Stopped Flute and Salicional combination seemed quite inadequate to the general needs of organ literature, because the resulting ensemble was poor and the borrowed upperwork was often

almost ridiculous. It was decided that both practise instruments should be three ranks, and the basic ranks were made a Spitzfloete voiced toward the foundational side (a little like a Diapason Conique) and a Salicional voiced with the color of an Aeoline but on the scale of a Salicional. These two ranks, both tending to be foundational yet retaining something of the flute-string contrast, made a well-blended backbone of tone that the Stopped Flute and stringy Salicional never could have provided.

The need for a three-manual practise organ is obvious, as much of the literature of the instrument cannot be adequately prepared on two manuals. A happy thought for the three-manual was the inclusion of dummy pistons (activating ones were beyond the budget) spaced and numbered to correspond exactly to the auditorium organ. Every organist knows the importance of "practising" piston registration. The third



FROM BEGINNING TO END

Or from the ground up: pupils study in library's music division, work hard in the new music building, and then give a concert.



THE LIBRARY BUILDING

proves that North Texas State Teachers College at Denton has an eye for beauty as well as for practical utility

rank in the three-manual was made a Dulciana, voiced toward a Dolce Flute. The ensemble resulting from these three moderately loud ranks (Spitzfloete, Salicional, Dolce) gives a remarkable illusion of true foundation tone. The mutations have worked out particularly well.

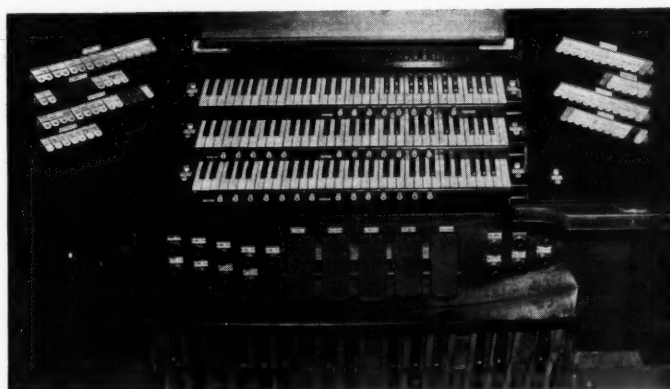
The third rank in the two-manual was made a 4' Principal, duplexed on both manuals but not unified. The resulting ensemble is clear and brilliant. Both these practise instruments represent an encouraging experiment on what may be done in the small unified ensemble with the proper voicing and selection of ranks.

The auditorium organ built in 1924 reflected in its original design some of the regrettable practises that plagued most organs of that decade. In 1940 certain changes were made in an attempt to bring it up to date and give it a better ensemble. As it stands it has reasonably good build-up and full-organ tone, a good Pedal (the 4' and 2' flutes are most valuable as are the 4' manual-to-pedal couplers), more independent mutation colors than could be found in many organs of today, a beautiful string ensemble (probably the outstanding feature of the original voicing) and good orchestral reeds.

The stoplist presents something of a compromise with the unified-ensemble theory, but was all that could be done at the time. Because of its wealth of color it is an excellent recital instrument.

[Mr. McIntire was born in Los Angeles, earned his B.A. in Asbury College in 1936 and his M.Mus. the next year in the Cincinnati Conservatory, where he studied organ with Parvin Titus. In 1936 he married Marion Clingen and they have one child. He was professor of music in Greenville

College, Greenville, Ill., prior to 1939 when he was appointed to his North Texas State Teachers College; in September 1940 he was appointed also organist of the First Baptist, Denton, where he plays a 3m Hillgreen-Lane and directs an adult choir of 40 voices. His Historical Survey of Counterpoint has been published by N.T.S.T.C. and is used there as a text in counterpoint classes. In addition to the studies already mentioned, Mr. McIntire did graduate work in Columbia University, New York.—Ed.]



CONSOLE OF THE MOLLER ORGAN

The concert instrument in N.T.S.T.C. auditorium takes first place in the music equipment of this growing institution.

DENTON, TEXAS
N. T. S. TEACHERS COLLEGE
M. P. Moller Inc.

Installed, 1924

Rebuilt, 1940

V-33. R-33. S-61. B-26. P-2303.

PEDAL: V-2. R-2. S-14.

32 Resultant

16 DIAPASON 44w

Diapason (G)

SUB-BASS 32w

Viola (G)

Dulciana (O)

8 Diapason

Gedeckt (S)

4 Flute (S)

2 Piccolo (O)

16 Tuba (G)

Cornocean (S)

8 Tuba (G)

Chimes (G)

GREAT: V-8. R-8. S-14.

EXPRESSIVE (with Orch.)

8 DIAPASON 85-16'

MELODIA 73w

GAMBA 73m

VIOLA 85m16'

Gemshorn (O)

5 1/3 Melodia

4 OCTAVE 73m

ORCH. FLUTE 73w

Gamba

Gemshorn (O)

2 FIFTEENTH 73m4'

Gemshorn (O)

8 TUBA 85r16'

CHIMES 25

SWELL: V-16. R-16. S-21.

16 Quintadena tc

8 DIAPASON 73wm

GEDECKT 73w

QUINTADENA 73m

FL. TRAVERSO 73w

V. D'ORCHESTRE 73m

VIOLE CELESTE 61m

SALICIONAL 73m

VOIX CELESTE 61m

4 Diapason

FLUTE 73wm

Salicional

2 Flute

1 3/5 TIERCE 61m

1 1/3 LARIGOT 61m

1 1/7 SEPTIEME 61m

1 SIFFLOETE 61m

16 Cornocean

8 CORNOPEAN 85r16'

FRENCH HORN 73r

VOX HUMANA 73r

Tremulant

ORCH.: V-7. R-7. S-12.

16 Viola (G)

8 CONCERT FLUTE 73w

GEMSHORN 85m

DULCIANA 97wm16'

UNDA MARIS 61m

4 Fifteenth (G)

Concert Flute

Dulciana

2 2/3 NASARD tc 49m

2 PICCOLO 61m

1 3/5 Dulciana

8 CLARINET 73r

Tremulant

COUPLERS 27:

Ped.: P-4. G-8-4. S-8-4. O-8-4.

Gt.: G-16-8-4. S-16-8-4. O-16-8-4.

Sw.: S-16-8-4. O-8-4.

Orch.: S-16-8-4. O-16-8-4.

Combons 22: P-6. G-6. O-6. Tutti-

4. Manual combons control Pedal combons of like number optionally by onoroffs.

Crescendos 3: GO. S. Register.

Reversibles 3: G-P. S-P. Full-Organ.

Cancels 5: P. G. S. O. Tutti.

Percussion: Deagan.

THE CONSOLE

The stoptongues in the left jamb are Swell upper two rows, Pedal bottom two. Right jamb, Orchestral two, and under them Great two. Tutti combons are left under Great manual, Pedal left under Orchestral. In the left key-checks are the respective manual unison-offs, and in the right are the onoroffs to control Pedal combons from manual combons of like number. Full-Organ reversible is under the right Swell. On the flat bed of the right stop-jamb, under Great stoptongues, is an onoroff operating all manual and Pedal combons from the Great combons of like number, thus making piston-masters of the Great combons. The two extra crescendo-shoes are for that future Echo Organ and a master-shoe operating all shutters; left to right the shoes are: Echo, Great-Orchestral, Swell, Master, Register.

TWO PROGRAMS

*Pachelbel, From Heaven High
Bach, Three Choralpreludes
Mendelssohn, Sonata on Our Father
Karg-Elert, Now Thank We
Brahms, Deck Thyself Out
Farnam, O Sons & Daughters
Noble, St. Peter Prelude
Liszt, Ad Nos
*Cabezon, Variations on Caballero
Pachelbel, Christmas Pastorale
leBeuge, Noel
Walther, I Do Not Leave
Scheidt, As Jesus Stood
Buxtehude, Chaconne Em
Bach, Prelude & Fugue Em
Son.3: Adagio
Three Orgelbuechlein Preludes
Toccata & Fugue Dm

The first program was given early this year by Mr. McIntire to represent music based on the tunes of chorales. The second was given by Laura Beattie Smith for her M.Mus. degree, thesis and recital on the organ music of Bach and his predecessors.

DENTON, TEXAS
N. T. S. TEACHERS COLLEGE
Wicks Organ Co.
Installed, fall of 1941
V-3. R-3. S-31. B-28. P-267.
PEDAL: S-9.

16 Spitzfloete
8 Spitzfloete
Salicional
Dulciana

5 1/3 Dulciana
4 Spitzfloete
Salicional

2 2/3 Salicional
2 Spitzfloete

GREAT: V-3. R-3. S-9.
EXPRESSIVE

16 Salicional tc
8 SPITZFLOETE 97-16'
SALICIONAL 85m
DULCIANA 85m

5 1/3 Dulciana
4 Spitzfloete

2 2/3 Salicional
2 Spitzfloete

1 1/3 Salicional
SWELL: S-7.

16 Dulciana tc
8 Salicional

Dulciana
4 Spitzfloete
Salicional

2 2/3 Salicional
2 Salicional

CHOIR: S-6.
8 Salicional

Dulciana
4 Salicional

Dulciana
2 Spitzfloete

1 1/3 Dulciana

Crescendos 2: Shutters. Register.
Dummy pistons installed for practise
purposes in theoretical registration
changes.

DENTON, TEXAS
N. T. S. TEACHERS COLLEGE
Wicks Organ Co.

Installed, fall of 1941
V-3. R-3. S-27. B-24. P-243.
PEDAL: S-8.

16 Spitzfloete
8 Spitzfloete
Salicional

5 1/3 Salicional
4 Principal
Spitzfloete

2 2/3 Salicional
2 Spitzfloete

GREAT: V-3. R-3. S-12.
EXPRESSIVE

16 Salicional tc
8 SPITZFLOETE 97-16'
SALICIONAL 85m
4 PRINCIPAL 61m

Spitzfloete
2 2/3 Salicional

2 Spitzfloete
Salicional

1 3/5 Salicional

1 1/3 Salicional 4 Principal
I Salicional
IV Mixture 2 2/3 Salicional
SWELL: S-7. 2 Spitzfloete
8 Spitzfloete 1 3/5 Salicional
Salicional



THE A-CAPPELLA CHOIR
directed by Dr. Wilfred C. Bain of the faculty as posed for a
photograph reproduced throughout the country.

CHOIR REPERTOIRE

A-CAPPELLA CHOIR

Bach, Come Jesu come
Sing ye to the Lord
Borchers, Joy

Cain, Ole Ark's a-moverin
Roll chariot roll
Say thou lovest me
Spirit of the Lord done fell
Christiansen, In Dulci Jubilo
Praise the Lord
Dickinson, Shepherds' Story
ar. Fisher, Goin Home
Foster, Oh Susanna
Gatewood, Poor wayfaring stranger
Gretchaninoff, Holy radiant Light
Grieg, Jesus Friend of sinners
Harris, Tears
Jones, Love divine
Kern, Ol' man river
Kodaly, Evening
Jesus and the traitors
Lockwood, Lullaby for Christmas
Lotti, Crucifixus
Mendelssohn, Judge me Oh God
ar. Mueller, Mighty Fortress
Nevin, Shepherd on the hills
Powell, Soldier
Robinson, Ballad for Americans
Water-Boy
Tchaikowsky, How blest are they
Vantor, Sweet Suffolk owl
Willoughby, Joseph came seeking
York, Sing we all Noel

GIRLS' GLEE CLUB

Bortniansky, Lo a voice to heaven
Clokey, A Snow Legend
Cui, Radiant stars above
ar. Davis, Tiritomba
Diack, Son of Mary
Dowland, Come again sweet love
ar. Geer, In Dulci Jubilo
Gevaert, Slumber of Infant Jesus
Gibbons, Silver Swan
Lasso, Adoramus Te
Makarov, An angel said to Mary
Morely, Sing we and chant it
Moussorgsky, Chorus of Maidens
Nicholas, Response to a prayer
ar. Taylor, May-Day Carol
Wake thee now dearest
ar. Trearne, I wonder when
Weelkes, Strike it up Tabor



THREE RANKS—THREE MANUALS

Mr. McIntire plays the N.T.S.T.C. Wicks built for complete technical practice facilities even including dummy pistons.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Choirs in General

AFTER waiting a year I heard Mr. Willard Irving Nevins do the second half of Bach's "B-Minor Mass" in the First Presbyterian, New York, the delay being due to circumstances beyond my control; Mr. Nevins makes the "B-Minor" an annual feature. The First Presbyterian is the Old First, founded in 1716 and now unique among New York City churches in that it occupies a complete Fifth Avenue block, sharing it with no other structure; I doubt if there are more than two others doing likewise in the entire length of the Avenue.

Dr. William C. Carl first made the Old First musically famous, and there also his Guilman Organ School had its quarters. Upon Dr. Carl's death, Mr. Nevins, his assistant, became director of the School, and soon thereafter was appointed organist of the Old First. Originally a Roosevelt organ graced the rear gallery and the choir sang there. Later the Roosevelt was swallowed up and now the organ is buried in chambers in the front corners of the auditorium, the choristers sitting in central position, facing the congregation through open windows in grille-work, looking out across the pulpit platform. The organist sits in central position, his back to the minister's back, grille-work between them, hidden from view of the congregation but in full view of his choir. A good Episcopalian would shudder at this arrangement, just as some of the good old Presbyterians still shudder at anything Episcopalian. You take your choice and like it.

One thing I never did figure out about this service was why people continued to arrive in such good numbers for more than an hour after the service started. The calendar printed the text in Latin in which it was sung and beside it an English translation. When a soloist had something to do, he or she came out of the ranks, down to the front of the choir section, faced the congregation and sang. There again the Episcopalians shudder and the Presbyterians applaud; you take your choice and like it.

Last year it seemed best to note some over-accompanying of the chorus while Mr. Nevins was conducting. This time it is therefore necessary to record improvement in that direction. Mr. Nevins accompanied his soloists, an assistant accompanied the chorus. The choir numbers about three dozen paid voices and did some excellent work, not merely in singing correctly and expressively, which certainly must be taken for granted in every paid choir today, but also tonally; especially pleasing was the soprano tone Mr. Nevins has developed. Good choir-tone depends not so much on the voices hired as it does on what the organist takes time to do in developing a satisfactory ensemble. Some months ago I would have considered it foolish to remind anyone of this, but in the meantime I heard a choir with such had soprano tone that it gave me a jolt; it was not in any of the churches I've commented on in this column this season or last.

Turning to accompanying again, it seems to me we are thinking entirely too much of volume when we should be thinking of color. Volume, whether in comparatively large or small doses, has a tendency to obscure the voice lines, whereas color has the property of clarifying those lines and making both them and the accompaniment all the more tell-

ing. I am not saying this because of anything heard in the Old First but from the sum total of hearings covering a dozen festival services this season. Volume accompanying in Bach was often a failure but every time color accompanying was used it was completely captivating. We must remember that all Bach's major choral works were written for accompaniment by instrumental groups. Neither his choirs nor orchestras were large; such was Bach's peculiar genius that his music still sounds best when done by comparatively small groups. Choirs and orchestras approaching or passing the hundred mark are, to my taste, nice circus stunts but abominations to sensitive ears trying to get the message Bach put into his notes. Such is our potential public that most of us are compelled to announce a chorus of hundreds of voices or we won't get an audience.

Large choirs fail of their own inherent faults. First, no one church is wealthy enough to employ much more than fifty or sixty competent paid voices; in New York City there are only two to my knowledge that pass the fifty mark; the others do superb work with smaller choruses. In the second place, no one parish or community can provide a large group of competent voices for any choirmaster; it can't be done. If we force the issue and try it anyway, we lower the standard; it's unfortunate that we don't even realize for ourselves how much we've lowered that standard by going in for numbers. Some church officials give their organists no other choice: either drag in the mob or get out and let some other man do it.

I still like Bach's cantatas, "Mass," and "St. Matthew" above all other choral works with but rare exceptions—such as that remarkable cantata by Dr. Joseph W. Clokey. For the anthems and smaller works, such few things of Bach as I have heard leave no particular appeal; other composers, many of them still living, have supplied an abundance of grand materials.

Personally I go back to Dr. John Finley Williamson and give him the major portion of the credit for America's advance in choir music. It was he who first condemned our foolish emphasis on organ music in the service and by precept centered it on choirs. We all first said Hooray, then we said Darn, and finally we came around to saying Right. Some of us went to him to learn how, while others of us determined to correct our own wrongs; in each case the result was such improvement that innumerable choirs all over our land are now doing not merely creditable but excellent work.

—t.s.b.—

Last year I sat up in the choirloft with Mr. Ernest White and experienced, under his tutelage, one of his unusual tenebrae services; this year I decided to try it unaided, as a member of the congregation down in the pews. The result was the same. A tremendously impressive service I knew had some bearing on the solemnities of Holy Week, even if I didn't understand the words (almost all in English; blame it on echo). And the impressiveness was all on the right side.

We can't go into a service like that and seek entertainment, nor even remember that we'd like to get out sooner or later to take a walk and smoke a cigar. We must live exclusively in and for that one service of the moment, with no thoughts of anything else. Anyone able to do that and experiencing a tenebrae service as conducted by Mr. White (clergymen are

banished entirely there and then) will probably find it as worthwhile as I did. I tried to tell the details of it in May 1941 so will not repeat here.

It took a quarter of a century to educate congregation and choir to such services; it surprises me that it's taken only a few years of occasional attendance at St. Mary's to educate me to it. Maybe I'm not so hopeless as Mr. Donald S. Barrows fears after all. He gives me credit for being on the right track, looking in the right direction; I think I am. I wish more of my readers were too; because they can't gad about for themselves, like I can, these reports are written. —T.S.B.

Two Organs—One Idea

Namely to get the greatest versatility with limited resources

HEREWITH are two stoplists and brief comments from the organists involved. As both instruments came from the same factory, comparisons thereby avoid the major pitfall. As every organist knows, one 16' Pedal stop in any organ is insufficient; it's too loud for the quiet voices, too quiet for full-organ. The dual-tone pipe, at least for the bottom octave, is the most economical among the various possible answers. Hence the Sac City Pedal with three 16's sets the pace.

COMPARISON OF CONTENT

CHURCH	RESIDENCE
16 Bourdon 44	8 Diapason 73
16 Diapason 85	16 Bourdon 85
8 English Diapason 73	4 Harmonic Flute 61
8 Violin Diapason 73	8 Viole d'Orchestre 73
16 Bourdon 97	4 Viole Celeste 61
8 Gedecktpommer 73	8 Salicional 85
8 Melodia 73	4 S. Celeste 61
8 Salicional 73	8 English Horn 73
8 Aeoline 85	8 Chimes 20
8 Dulciana 85	
8 Cornopean 73	

Thus a church with several hundred families to pay the bill gets only three ranks more than the organist with only one family to pay; congratulations to the Arnolds for getting so much. Ensemble in a straight organ draws on a good percentage of the stops; on a unit it draws only a small minority. Units are built not for ensemble but for variety in solo effects. These two stoplists are worth study. What their respective organists think of them is told here with the cooperation of the Wicks office.

The console of the church organ has its stoptongues in three groups, two rows; left to right: Pedal, Swell, Great. In central position between the upper rows of Swell and Great is the register-crescendo and full-organ indicator, the former running through a string of eight lights, marked from ppp to fff, and in color sequence thus: white, amber, green, red (all in the upper row), amber, green, red, blue (in the lower). Beneath this light-indicator set are the three couplers. In the left keychecks are switches enabling the organist to operate at will the Pedal combons from manual combons of like number.

The Residence Organ, by Edna Arnold

A few years ago when Mr. Arnold and I built a new home we prepared space for an organ, consisting of a small alcove approximately 5' deep, 9' wide, with an average ceiling height of 9' 6". Day after day I would view this space, wondering when my dream for an organ would come true. It was realized a few months ago when Joseph Weickhardt did the final finishing of the Wicks organ in early December.

Mr. Arnold purchased a number of books relating to organ

construction and specifications; we studied the contents diligently for some time and in July 1941 decided to drive to Highland, Ill., to see what the Wicks Organ Co. might have to offer. We wanted a residence organ with a good ensemble, but I also wanted variety and a wealth of tone color. Our tastes were outlined to the builder and we started to work on the specifications.

The Diapason is a fine foundation voice, yet serving splendidly for solos; it is well voiced and gives the feeling of solidity. I suppose the Stopped Flute [Bourdon] is more or less conventional; it was kept on the bright side. The crowning glory of the organ is its fine strings, and the English Horn. From the delicate Echo Salicional to the Viole d'Orchestre, with these strings playable at pitches from 16' to 2', I get a string ensemble which is positively amazing. The scale varies from Salicional 58 to Viole 68. We wanted the 2 2/3' and 2' taken from the Salicional because they are more effective than when drawn from a flute. It is difficult to describe the thrill I derive from playing all these strings. I feel that they are very essential in any residence organ. The English Horn is one of the finest solo voices I have ever heard, and yet it has a certain amount of brilliance which makes it heard in the ensemble.



MRS. J. W. ARNOLD

at the console of the organ installed in her Cullman, Ala., residence by the Wicks Organ Co. in December 1941.

The 4' Harmonic Flute was added to provide a flute tone to contrast with the Bourdon; it is extremely useful in many respects.

The Pedal Organ may appear weak, judged solely by its stoplist, but it is ample because of the scaling of the pipes and dimensions of the chamber. We followed the builder's instructions to the letter, finishing the chamber in the material specified.

The crescendo is far better than we ever expected. The opening is comparatively small but the builders say we are getting unusually fine results because of the hard surfaces of the chamber walls, ceiling, and floor. Blower and Tremulant are located in the basement directly beneath the organ. The Roman arch in the tone-opening is filled in with a white oak grille, finished to match our trim; console is done in brown mahogany.

There must be many organists who feel as I did, that one cannot obtain a fine organ without spending a fabulous sum of money. To them I wish to say that we were agreeably surprised to find how much organ we received for such a reasonable amount of money. The instrument exceeds our expectations by a great deal. We find it a source of great pleasure and personal satisfaction. Our friends like it; we have had over three hundred guests in to hear it and all are enthusiastic. We are very happy with it.

The Church Organ, by Charles H. Lawrence

In preparing the stoplist for our new organ I was at grips with the old problem of providing an instrument for classic

CULLMAN, ALA.

J. W. ARNOLD RESIDENCE

Wicks Organ Co.

Installed, December 1941

V-8. R-8. S-37. B-28. P-572.

PEDAL: V-0. R-0. S-8.

- 16 Bourdon (S)
 8 Diapason (G)
 Bourdon (S)
 Viole d'Orchestre (G)
 Salicional (S)
 4 Diapason (G)
 Bourdon (S)
 8 English Horn (G)

GREAT: V-5. R-5. S-14.

EXPRESSIVE

- 16 Salicional tc (S)
 8 DIAPASON 73
 Bourdon (S)
 V. D'ORCHESTRE 73
 VIOLE CELESTE tc 61
 Salicional (S)
 S. Celeste (S)
 4 Diapason
 FLUTE h 61
 Bourdon (S)
 Salicional (S)
 8 ENGLISH HORN 73
 4 English Horn
 8 CHIMES 20
 Tremulant

SWELL: V-3. R-3. S-15.

- 16 BOURDON 85
 8 Bourdon
 Viole d'Orchestre (G)
 Viole Celeste (G)
 SALICIONAL 85
 S. CELESTE tc 61
 4 Bourdon
 Flute h (G)
 Viole d'Orchestre (G)
 Viole Celeste (G)
 Salicional
 Salicional Celeste
 2 2/3 Salicional
 2 Salicional

8 English Horn (G)

Tremulant

Combons 6: GP-3. SP-3.

Crescendos 2: PGS. Register.

Cancels 2: GP. SP.

Fixed Pistons 1: Synthetic 8'

Oboe on Swell.

In this stoplist, as in all others in these pages, the name of the parent register is applied to all stops borrowed from it. The division of registers between the two organs is purely arbitrary, arranged by T.A.O. as seems most logical, in the absence of any indications from the builders; its content will be easiest identified in such a presentation.

The t.c. registers when appearing as stops have their bottom octaves filled in by borrowing from the in-tune rank.

SAC CITY, IOWA

FIRST PRESBYTERIAN

Wicks Organ Co.

Installed, early in 1942

Organist, Charles H. Lawrence

V-11. R-11. S-55. B-43. P-834.

PEDAL: V-1. R-1. S-12.

- 16 Diapason (G)
 BOURDON 44
 Bourdon (S)
 10 2/3 Bourdon (S)
 8 Diapason (G)
 Bourdon
 Bourdon (S)
 Salicional (S)
 4 English Diapason (G)
 Bourdon (S)
 8 Cornopean (S)
 4 Cornopean (S)

GREAT: V-5. R-5. S-22.

EXPRESSIVE

- 16 English Diapason tc
 Melodia tc
 Gedecktpommer tc
 Dulciana tc
 8 DIAPASON 85-16'

ENGLISH DIA. 73

MELODIA 73

GEDECKTPOMMER 73

Bourdon (S)

DULCIANA 85

Diapason

English Diapason

Melodia

Gedecktpommer

Bourdon (S)

Dulciana

2 2/3

Dulciana

2

Dulciana

16

Cornopean tc (S)

8

Cornopean (S)

4

Cornopean (S)

8

CHIMES 20

Tremulant

SWELL: V-5. R-5. S-21.

- 16 Violin Diapason tc
 BOURDON 97
 Salicional tc
 Aeoline tc
 8 VIOLIN DIA. 73
 Bourdon
 SALICIONAL 73
 Dulciana (G)
 AEOLINE 85
 4 Violin Diapason
 Bourdon
 Salicional
 Dulciana (G)
 Aeoline
 2 2/3 Bourdon
 Aeoline
 2 Bourdon
 Aeoline
 III Aeoline
 8 CORNOPEAN 73
 4 Cornopean
 Tremulant

Couplers 3: G-P. S-P. S-G.

Combons 12: GP-4. SP-4. Tutti-4.

Crescendos 3: G. S. Register.

Reversibles 1: Full-Organ.

Cancels 3: G. S. Tutti.



SAC CITY, IOWA

Console of 11-rank 55-stop Wicks organ in First Presbyterian, built in all details to the ideas of the organist.

and modern repertoire, with limited funds and space available. Actual use has proved this one a joy in its variety and richness.

Fine ensembles at various dynamic levels were of prime importance. Here there are three ranks each of Diapasons, flutes, and strings—Diapason, English Diapason, Violin Diapason; Melodia, Bourdon, Gedecktpommer; Dulciana, Salicional, Aeoline—of nicely varied strength and quality. They give a wide choice of delicately shaded and properly balanced ensembles within each tone quality; when mixing colors the results are equally appealing and of a variety seldom found even in much larger organs.

Modern repertoire requires good solo voices and combinations, but on this point I was guided by my personal conviction that solo reeds, while most desirable, are overused. I often wish recitalists would use their exotic colors with more reserve. The usual synthetic 'Oboe' (8' Salicional and 2 2/3' flute) is impossible to my ear because of the improper dynamic relation of fundamental and overtone. But the soft Aeoline and Dulciana twelfths with the Salicional, flutes, and softer Diapasons do provide a variety of fine solo combinations comparable to good reeds and less tiring to the ear.

Having actually used this stoplist there are surprisingly few changes I would make. The greater usefulness of the Aeoline

unification over the more usual Celeste is without question, as is also the use of the three flutes instead of two flutes and a solo reed. The chorus reed is definitely desirable for fortissimo passages. I would however weigh carefully the relative merits of the 16' Diapason extension against a Celeste or a soft solo reed.

The Wicks action makes such unification as this economically feasible, and in addition to mechanical considerations I find the voicing of finest quality both for solo and ensemble use.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• *Herewith is a summary of the summer courses advertised and described in previous pages for the current season:*

Dalcroze School, full course, rhythm accented, organ with Carl Weinrich; New York, July 6 to Aug. 15; Feb. page 39.

Grace Leeds Darnell, junior-choir work; New York, June 15 to 25; March page 71; April 102.

Guilmant Organ School, organ, choir-work, theory; New York, July 7 to Aug. 7; Jan. page 2; Feb. 37; March 66.

Hartford Choir School, choir-work, organ; Hartford, Conn., Aug. 24 to 29; April page 120.

Juilliard School of Music, church music, organ with Hugh Porter; New York, July 6 to Aug. 14; April page 100.

Peabody Conservatory, full course, organ with Dr. Charles M. Courboin; Baltimore, Md., June 22 to Aug. 1; April page 119.

Edith E. Sackett, junior-choir work; Bangor, Maine, Aug. 24 to 28; Norfolk, Conn., Aug. 3 to 7; New York, Sept. 1 to 11; April page 99.

Westminster Choir College, specializing in choir-work, organ lessons with Dr. Alexander McCurdy; Los Angeles, June 29 to July 16; Northfield, Mass., July 21 to Aug. 9; April page 101.

Junior-Choir Courses by Miss Darnell

• Miss Darnell will follow the tried & proved methods developed in the Flemington Childrens Choir School, and in addition to her own intensive course, elsewhere announced in these pages, she will give a shorter course in the Juilliard Summer School. In her own courses the students will be given opportunity to practise teaching the laboratory choir organized for demonstration purposes. Miss Darnell in early April lectured on junior choirs for the North Carolina Council of Churches, at Burlington, N.C. Hours of her New York course are 9:00 to 12:00 and 1:00 to 3:00, daily excepting Sunday.

Juilliard Summer School

• Hugh Porter will give two half-hour private lessons and two one-hour class lessons each week, supplemented by work in keyboard harmony; registrants are requested to consult with Mr. Porter in advance of the course as to a preparatory program of study. Those who want to study interpretation but do not have time for the necessary practise can arrange for admission to certain of the organ classes in that branch of the art. Mr. Porter will also instruct in choral music, dealing with chanting, hymns, canticles, anthem repertoire, problems of adapting Handel accompaniments to the organ, vocal consideration of "The Messiah," etc. In addition to Mr. Porter's courses Grace Leeds Darnell will give a course on junior-choir work.

Junior-Choir Courses by Miss Sackett

• From headquarters in New York City Miss Sackett has been recently concentrating on a junior choir of about thirty children in Norfolk, who will participate in her course there. Due to war conditions the dates of her Bangor and Norfolk courses have been changed, as noted elsewhere in these pages. All three courses will "be conducted along the lines of previous years: child psychology, voice culture, organization, plan-

ning and conducting rehearsals, repertoire, and demonstration rehearsals. The course climaxes in teaching a group of totally untrained children in rehearsals conducted first by Miss Sackett and then by members of the summer-course class. Some 250 graduates of the course are now training approximately 4500 children."

Anthem Index-Cards

As used by Ascension Lutheran Choirs, Milwaukee

• When compiling the repertoire of the choirs of Ascension Lutheran for the article published in September 1940 T.A.O., Walter O. Luedtke, chairman of the music committee of this unusually active church, "evolved a mimeographed card which was used in making up the repertoire for that article. The card-index of our anthems has since proved useful in such a variety of ways that we had one thousand cards printed for future use and are enclosing a sample with the thought that the idea may be of some use to T.A.O. readers.

TITLE _____			
COMPOSER _____	WORDS _____		
PUBLISHER _____		NO. _____	
NO. OF COPIES _____	PRICE _____	DATE PURCHASED _____	
A CAPELLA _____	ACCOMPANIMENT _____	SOLO _____	HUMMING _____
EASY _____	MODERATE _____	DIFFICULT _____ PARTS _____	
SENIOR _____	YOUNG PEOPLE _____	JUNIOR _____	MEN _____ WOMEN _____
GENERAL _____	CHRISTMAS _____	LENT _____	PALM SUNDAY _____ EASTER _____
REMARKS _____			

"The cards are filed alphabetically according to anthem titles. In a few minutes we can go through the cards and pick out all music by certain composers, or anthems with Biblical texts, or that require accompaniment, or are used only by the senior choir, etc. A glance at the card will convince you of the possibilities of such an index. We can tell how many copies of an anthem are in our library, and if more are needed we have the publisher's name, his catalogue number, and the price. The value of our entire library can easily be computed for insurance purposes.

"Under 'Remarks' and on the reverse side of the card we put additional information—such as some specific Sunday of the liturgical year for which the anthem would be particularly appropriate. All the anthems of our three choirs are combined in one alphabetical file."

Mr. Luedtke's card is 4x6, greatly reduced in the accompanying reproduction; it is printed on one side only, the reverse being left blank. A detail of printing such cards if they are to be used in the typewriter is to have sufficient margin top and bottom to permit clean typing near the edges. It will be noted that cards of this type permit cross-indexing, if desired, so that the complete anthem library could be indexed by title, by composer, by text, by occasion, by choral forces required, or by any other similarly useful method; the initial cost of printing comes from setting the type and preparing the run, so that the final cost of five or six thousand would not be so very much greater than that of the first thousand.

In this connection the complete set of abbreviations used in all T.A.O.'s review pages will be found invaluable; they are fully explained on the index-page of each issue and once learned are easy to remember and apply. We suggest those used in T.A.O. before the composer's name be put at the top left of the card, and those used in T.A.O. after the name of the composer be put at the top right. Each organist will determine for himself whether he wants to use a-cappella to mean, as it invariably did in classic literature, in chapel style, or misuse it into implying unaccompanied.

To indicate accurately the number of parts offers consider-

able difficulty. In some anthems only a few chords here and there call for more than four voices; in others there are passages where a solo voice sings against the rest of the choir. The method used in T.A.O. generally ignores the occasional measures with doubling of voices and is rather inclined to place little emphasis on most of the current attempts at a multitude of notes, vertically. They can safely be classed as hopeful rather than productive. Our thanks to Mr. Luedtke for contributing a sample of his card to these pages.—ED.



Applying for One

By **ROWLAND W. DUNHAM**

Associate Editor, Church Department

READERS have requested advice regarding the best way to obtain a position as organist in a church where there might be opportunity to accomplish something worth while and possibly earn a fair salary. This involves three phases: first, find an opening; second, write a letter of application; third, sell your ability.

Vacancies are none too numerous. The great problem is to learn of the few which do occur periodically. Many musicians register in some agency which sends notification of openings, an excellent way to learn of possibilities. While fees and commissions may be high, this method is one which nearly every professional uses. One suggestion here may be helpful. While registration in an agency is often adequate it is far better to make a personal call on the manager at the outset. His recommendations are bound to be more favorable to a person he has seen. If your impression on him has been pleasant your chances are increased tremendously. Visits to the office at various times may be advantageous if you do not make a nuisance of yourself. Notification of vacancies frequently come from friends, especially those in your own profession. If you are in search of a position be sure your acquaintances know about it. It is obvious that the more friends you have the better your chances will be to learn of vacancies. I suggest this as an excellent reason to attend all your Guild meetings, if for no other.

Writing a good letter of application is most important. There are a number of books on this subject. Nearly always they have in mind a purely business letter which may be rather conventional and cold. If you can insert some of your personality into what you wish to say you may make a distinct appeal in letters to committees or ministers. Such applications should be concise, with the barest outline of your qualifications, a few references, and a statement of your fitness for this particular position—self-confident but not egotistical. Be sure to save your detailed material and copies of letters for a second letter. Don't fail to ask for an interview and enclose a self-addressed stamped envelope.

Finally comes the interview. Here personality enters the picture. So much has been said on this subject that words here would seem unnecessary. Often your success or failure depends upon the personal appeal you make. Your professional equipment is equally important, however. My own advice to all organists is to be truly prepared to talk and to play. You must expect to answer questions regarding your handling of the choir, the place of music as an aid to worship, Sunday-school music, and even theological ideas. In your playing you must play organ pieces, hymns, and sometimes accompaniments for a singer. I believe it is most impressive if you have no music with you—that you are prepared to play at least a dozen pieces from memory. They should include some works suitable for church services of various sorts and some concert works like the Bach D-minor Toccata & Fugue

or the Vienne First Finale—in other words a sure-fire hair-raiser. This evident knowledge of your field is frequently the most convincing argument that your qualifications are unquestionably superior.

Should any of my readers be in search of a position I trust that a consideration of these three steps will be helpful.

Our Intelligent Newspapers

Example furnished by **PAUL H. EICKMEYER**

• My music department in the Church goes along each week doing its work, offering two fine choirs of over ninety voices each Sunday morning; Rossini's "Stabat Mater" March 1, Brahms' "Requiem" March 29. And all the publicity it ever gets is an item of a few inches buried deep in the sports or society page.

But someone suddenly discovered that all the male members of the Church staff were riding bikes, and even the minister of music gets on the front page.

What makes news? Perhaps something should be added to the music courses on how to get publicity. I read that the national anthem in A-flat is a new way to sing it successfully; we have always done it in that key—now each Sunday (since last September) after the processional hymn.

[Mr. Eickmeyer's proof? The March 22 front page of the Enquirer & News, Battle Creek, Mich., and on it a three-column picture of the sexton, organist, assistant minister, and minister lined up on their bikes, ready to go. We suggest that any organist wanting a packed house for his next musicale, turn around and sock the tenor in the jaw the Sunday before or throw his soprano soloist over the gallery rail. Newspapers would find that worth reporting. He'd get a packed house.]

Conservation for Organists

By **FRANK J. NURDING**

• I have read T.A.O. with interest for several years and hope to continue until the Grim Reaper bends over me and presses the Cancel Piston. In view of the present emergency, may I offer a couple of suggestions which might aid in conservation of material and energy?

1. Have congregations use only four tunes for the rest of the war emergency (they don't know any more anyway). The resultant saving in hymnbooks would be tremendous.

2. Play all organ numbers A-Cappella (the finance committee would jump at this one).

3. Play all numbers in the open key disregarding all accidentals. The enormous saving of electricity and wind might help. Though I don't know who.

These ideas of mine may not be worth a darn, but Washington can at least appoint a commission to look into them.

He Likes the Army

• "I do like the army! I am having a good time, but working very hard. . . . Wish you could have been at our little chapel yesterday. We had a very nice little service with a capacity crowd. I had a hard time getting a choir together, as women had to come out from the town. The choir sang Stainer's 'God so loved the world,' which is all we could borrow. Wish I had more time to work with the music, and yet I don't know that I want to be a musician in the army. I'd rather do a really different and perhaps more challenging work, such as I am doing. I like to feel we organists can hold our own with soldiers from other professions. I have been recommended by the Colonel for officers training, much to my surprise. Hope the enemy drops a bomb on the ——— factory, and some others too." Who is he? Where? What organbuilding factory did he name? We gotta have some fun in these dismal days, so we'll keep the answers strictly to ourselves; you won't find that factory's product named anywhere in these pages, so all surviving organbuilders can count him their friend.—ED.

ROCKAWAY, N. J.
FIRST PRESBYTERIAN
Kilgen Organ Co.
Installed, early in 1942
Organist, Elizabeth Banghardt
V-21. R-23. S-25. B-3. P-1585.
PEDAL: V-2. R-2. S-5.
16 MAJOR BASS 32
BOURDON 44
Gedeckt (S)
8 *Bourdon*
Gedeckt (S)
GREAT: V-5. R-5. S-6.
8 DIAPASON 73
CLARABELLA 73
GEMSHORN 73
4 OCTAVE 73
8 TROMBA 73
CHIMES 21
Tremulant
SWELL: V-8. R-10. S-8.
8 GEIGENDIA. 73
GEDECKT 85-16'
SALICIONAL 73
VOIX CELESTE 73
4 FL. TRAVERSO 73
III RIPIENO 183
8 OBOE D'AMORE 73
VOX HUMANA 73
Tremulant



ROCKAWAY CONSOLE
*Kilgen Organ Co. Installation in the First Pres-
byterian, Rockaway, N. J.*

CHOIR: V-6. R-6. S-6.
8 DIAPASON 73
CONCERT FLUTE 73
DULCIANA 73
UNDA MARIS 73
4 FLUTE D'AMORE 73
8 CLARINET 73
Tremulant
COUPLERS 24:
Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.

Combons 30: P-6. G-6. S-6. C-6.
Tutti-6. Manual combons control also
Pedal Organ.

Crescendos 3: GC. S. Register.

Reversibles 2: G-P. Full-Organ.

Cancels 5: P. G. S. C. Tutti.

Percussion: Deagan.

Blower: 3 h.p. Orgoblo.

Detached stop-tongue console, no
wind. Stoplist by Eugene R. Kilgen
and Max Hess in conference with
Pietro A. Yon.

THE CONSOLE

Stoptongues are grouped, left to right:
Pedal, Swell, Great, Choir. With the
exception of the Swell, the stops &
Tremulants are in the upper row,
couplers in the lower; in the Swell the
stops are followed by the Tremulant
and then couplers. One of the many
advantages of the modern stoptongue
console is that all stops are equally
convenient for both hands; it is par-
ticularly apparent in this example.

Left of the tongues is the indicator
for wind, right are those for register-
crescendo and full-organ.

Manual combons are in the usual
position; Nos. 1 & 2 of Pedal and
tutti are left under Swell, 3 & 4 under
Great, 5 & 6 under Choir. Tutti-cancel
is right under Choir.

"No Time to Grow Old"

• "On Sundays at our home we never know
whether we will have nine or nineteen for
dinner, so you see there is no time to grow
old," writes Richard Keys Biggs, of Blessed
Sacrament Church, Hollywood. But the real
news: "This is to announce the arrival
yesterday of our eleventh child—a girl.
Seven girls! We all expected a boy. Con-
sequently there is no name for her just now.
All the kids at home are trying to decide
this point. So I just let them fight it out.
Mrs. Biggs is fine. She will be back, direct-
ing her choir in a couple of weeks. Big
families are a blessing if people only knew
it." For the record: Little Lady Biggs was
born April 5.

Edith E. Sackett

• has been conducting Monday evening
classes, organized last January, in the Com-
munity School of Religious Education, New
York City, for the Federation of Churches.

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• WALTER BAKER

First Presbyterian, Philadelphia

March Selections

Praise, Rowley
Bless the Lord, Ivanov
Inflammatus, Rossini
A Legend, Tchaikowsky
Ballad of Trees, Thompson
Blessed Jesu, Dvorak
Knight of Bethlehem, Thomson
Franck, Chorale Am: Pastorate.
Reubke, Sonata: Finale
Bach, Hark a Voice Saith
Karg-Elert, Hymn to Stars

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York

March Morning Services

*Tunder, Meditation on Huss Hymn
Behold the Lamb of God, Handel
Jesu Friend of sinners, Grieg
Maleingreau, Adoration of Lamb
*Weinberger, Lord is Our God
Light out of darkness, Elgar
j. Jesu Joy of man's desiring, Bach
Lord for Thy mercies, Farrant
Beethoven, Larghetto

*Pache, Prayer

O Lord God unto Whom, R.Baker
In the day of battle, Dickinson
Fillingford, Recessional

*Brahms, My Heart Longeth
Father Omnipotent, C.-Taylor
O Savior of the world, Moore
Kittel, Jesus my Joy

*Reger, Blessed is He

j. The Palms, Faure
Hosanna, ar.Bitgood
Lemmens, Hosanna

• DR. C. HAROLD EINECKE

*Park Congregational, Grand Rapids

March Morning Services

*Lutkin, Forty Days

m. O Savior Sweet, Bach
Listen to the lambs, Deti
Bach, Fugue Em

*Barnes, Solemn Prelude

i. Come blessed Savior, Bach
Ho everyone, Martin
Karg-Elert, Lord All My Heart

*Bach, O Man Bewail

Matthews, Olivet Prelude
Bless thou the Lord, Ivanov
Go to dark Gethsemane, Noble
j. O Jesus Who didst suffer, Moffat
Kuhnau, Biblical Sonata 4

*Douglas, With All My Heart

Surely He hath borne, Lotti
Then round about, Handel
McKinley, Hamburg Fantasy

*McKinley, St. Theodulph Fantasy
Ride on, George

Diggle, St. Theodulph Toccata

• FREDERICK KINSLEY

*Riverside Church, New York

Some March Afternoon Services

**Reger, Benedictus

Break forth O beauteous, Bach
Poor wayfaring stranger, ar.Scott
Angels we have heard, ar.Wasner
Heavenly Light, Kopylow
Thee with tender care, Bach
Corpus Christi, Warlock
Sun of my soul, Shaw

Here is thy footstool, Creston

Lift up your heads, Leising

Beautiful Savior, ar.Christiansen

**Dickinson, Reverie

Glory be to God, Rachmaninoff

We praise Thee, Shevdo

Only begotten Son, Gretchaninoff

Magnum Mysterium, Vittoria

And the trees do moan, Gaul

O Lamb of God, Wichmann

• MORRIS WATKINS

*First Congregational, Montclair

British-American Service

Vierne, 1: Mvt. 1

Create in me a clean heart, Mueller

Yea though I walk, Sullivan

Prayer in Time of War, Dickinson

The world is very evil, Parker

I will lift up mine eyes, Sowerby

King Uziah, Williams

Waters of Babylon, James

As the Leaves Fall, Darke

Lead me Lord, Wesley

• THORNTON L. WILCOX

*Presbyterian, Bellevue, Pa.

Four March Services

*Hollins, Andante D; Prelude G.

O Holy Father, Palestrina

Hollins, Cantilene

God so loved the world, Stainer



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Hollins, Intermezzo Df
 *Salome, Pastorale; Offertoire.
 Father the watches of night, Langran
 Salome, Priere
 O Savior of the world, Goss
 Salome, Allegro Symphonique
 *Parker, Melody; Intermezzo; Pastorale.
 Gracious Lord of all, Bach
 Parker, Revery
 O Divine Redeemer, Gounod
 Parker, Fugue
 *Sowerby, 3 Meditations on Com. Hymns.
 Beside the Cross, Gounod
 Sowerby, Picardy
 Father forgive them, Dubois
 Sowerby, St. Vincent
 • HOMER EMERSON WILLIAMS
 Presbyterian Church, Rye, N.Y.
 May 3, 10, 17, 24, 31
American Composers Series
 *Golcomb, Impromptu
 Thompson, He Leadeth Me
 Dunham, Sortie Dm
 *Chaffin, Pastorale Acolian Mode
 Mueller Song of Faith
 Miller, Berceuse
 Shelley, Melodie Religieuse
 *Stebbins, Prelude
 Mueller, Song of Hope
 Kinder, Meditation
 L. Rogers, Springtime Pastorale
 Demarest, Festive Postlude
 *Dethier, Aria
 Mueller, Song of Love
 Dennee, Berceuse
 Groton, Chanson
 Kramer, Concert Prelude
 *Floyd, Anno Domini 1865
 Brewer, Canzonetta
 Frey, Arioso
 Weaver, Prayer of St. Chrysostom
 • G. RUSSELL WING
 *First Congregational, Long Beach
Marcò Services
 *Rogers, Meditation
 Lighten our darkness, Gaul
 Lord is my Light, Allitsen
 **Karg-Elert, Kyrie Eleison
 Edmundson, O Sacred Head
 Wagner, Parisfal Prelude

*Noble, When I Survey
 Father of our spirits, Thompson
 Greater love hath no man, Ireland
 **Weinberger, Hosanna
 Shure, When the Dove-Venders
 Weinberger, Hear O Israel
 Weinberger, Last Supper
 *Matthews, Christe Redemptor
 Prayer of Norwegian Child, Kountz
 Hymnus Christo, Curry
 **Shure, Garden of Gethsemane
 Maleingreau, Praetorium Tumult
 Jesus Blessed Redeemer, Grieg
 Thanks be to Thee, Handel
 *Bach, When Thou Art Near
 Christ hath a garden, Robson
 Christ of fields, Gaul
 **Weitz, Mater Dolorosa
 Dupre, Jesus Dies on the Cross
 Bach, Come Sweet Death
 O Lord most holy, Franck
 *Maleingreau, Passion Prologue
 The Palms, Faure
 Hosanna, Bitgood
 Thy glory dawns, Lockwood
 **Lightly bells are pealing, Lockwood
 Jesu Priceless Treasure, Karg-Elert
 Weinberger, Last Supper
 Mount of Olives, Palestrina
 Maleingreau, Praetorium Tumult
 Go to dark Gethsemane, Noble
 Bach, Some Sweet Death
 Weinberger, Abide With Us

It will be noted that some of the evening services dispense with the choirs and use only a vocal soloist, but the organ preludes in these instances are accompanied by fairly lengthy program-notes printed on the calendar. The last evening service was built on the life of Christ.

Excellent and Outstanding

• Pauline Voorhees of Center Church, New Haven, gives the following anthems from her current repertoire which she considers "excellent and outstanding":
 Bairstow, If the Lord had not helped
 Baumgartner, My King rode in
 Clokey, Let hearts awaken
 Nagle, Who are these like stars
 Nikolsky, Earth is the Lord's
 Redford, Rejoice in the Lord
 Snow, Angels roll the rock away
 D.McK. Williams, In the beginning
 King's highway

Miss Voorhees' choir and that of Lyman Bradford Bunnell, Immanuel Congregational, Hartford, united in performing parts of Bach's "B-Minor," one Sunday afternoon in Miss Voorhees' church, the next Sunday evening in Mr. Bunnell's, each using their own soloists in their own church. Considering one of the solos too low for her soprano and too high for a contralto, Miss Voorhees transposed it up a tone and gave it to her

soprano. (Who has not often wished organists could and would do that when singing great choral works of impossible vocal range?)

Organ Music & Poetry

• Central Church, Worcester, Mass., presented Alfred W. G. Peterson organist and Rev. Pierson Penrose Harris in a Sunday afternoon hour of organ music and "readings appropriate to the Lenten season":
 Widor, 6: Allegro; Adagio.

Poems: Masefield, Trial of Jesus

S. Kennedy, Indifference
 Anon., Can ye Spare Christ
 Branch, Lazarus

Vierne, 1: Allegro Vivace

Dallier, Stella Matutina

Handel, Prelude & Fugue Fm

Poems: Kagawa, Tears

Farrow, Ultimatum Expires Midnight

Clark, God's Dreams

S. Kennedy, Faith

Rowley, Benedictus

Franck, Piece Heroique

Music Clubs Festival Service

• Grace Leeds Darnell directed an April 19 festival service sung by eight choirs in St. Mary's-in-the-Garden, New York, for the N.Y. Federation of Music Clubs; the anthems were:

Handel, Angels ever bright

Handel, O lovely peace

Mendelssohn, Lift thine eyes

Woodward, Radiant morn

Mountain Goes to Mohammed

• Since the people wouldn't go to church the church went to the people on Easter Sunday afternoon in the Waldorf-Astoria Hotel, New York City, when Warren Foley of Blessed Sacrament took his choir there for a program of Easter music.

Winslow Cheney

• gave Red Cross benefit recitals March 27 in Lynbrook, N.Y., and April 19 in Brooklyn, local Red Cross chapters receiving the full proceeds; the list of Brooklyn subscribers was completed four weeks ahead of the recital.

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This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- PVT. CHARLES F. BOEHM
Trinity Lutheran, Newport News
May 3, 4:00
Spence, Grand Chocur
Bach, Sinfonia
Clokey, Pastorale
Handel, Largo
Trad., Londonderry Air
Rogers, Intermezzo
Kirnberger, Salvation Unto Us
Brahms, Lovely Rose is Blooming
Lacey, Serenade
Bach, Prelude & Fugue Em
- JOHN S. GRIDLEY
First Presbyterian, Cumberland, Md.
May 5, 8:00
Complete-Bach Series, No. 4
The Six Sonatas (played in order)
- EDWIN ARTHUR KRAFT
Trinity Cathedral, Cleveland
May 4, 8:15
*Bach, Prelude Fm
Mozart, Violin-Sonata Adagio
Weitz, In Paradisum
Dethier-j, Andante Grazioso
Dallier, Electa ut Sol
Bairstow, Evening Song
Johnson, Elfentanz
Mulet- Carillon-Sortie; Chant Funebre;
Thou Art the Rock.
Lake Erie College, Painesville
May 6, 7:45
*Bach, Prelude Bm
C.P.E.Bach, Menuett
Mozart, Violin-Sonata Adagio
Bairstow, Evening Song
Guilmant, Fugue D
Macfarlane, Evening Bells
Foote, Pastorale
Guilmant, Son. 5: Scherzo
Schubert, Ave Maria
Mulet, Thou Art the Rock
These programs conclude Mr. Kraft's series in both places.
- CLAUDE L. MURPHREE
University of Florida, Gainesville
May 3, 4:00, *Organ & Piano*
Haydn's Concerto D
Crosse, Introduction & Tarentelle
Saint-Saens' Concerto Gm
This is Mr. Murphree's annual concerto program; final number will be played by organ and three pianos.

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May 17 six of his organ pupils will play a program.

- ARTHUR W. QUIMBY
Museum of Art, Cleveland
May 3, 10, 17, 24, 31, 5:15
Bach, Prelude & Fugue Am
Couperin, Benedictus
Vierne, 2: Scherzo
Franck, Chorale 3
- DR. ELMER A. TIDMARSH
Union College, Schenectady, N.Y.
May 10, *Baccalaureate Service*
Widor, 6: Allegro; Intermezzo; Finale.
Guilmant, Caprice
Massenet, Thais Meditation
Franck, Finale
o-p. Grieg's Concerto Gm
- GEORGE WM. VOLKEL
Emmanuel Baptist, Brooklyn
May 11, 8:30
Handel's Concerto 10
Arne, Siciliana; Gig.
Bach, Sheep May Safely; Passacaglia.
Palmgren, May Night
Mozart, Fantasia Fm
Schumann, Evensong
Bach, Fantasia & Fugue

- CARL WEINRICH
First Congregational, Naugatuck, Conn.
May 17 (hour not named)
Buxtehude, Prelude-Fugue-Chaconne
How Brightly Shines

Mozart, Andante F
Bach, Toccata-Adagio-Fugue C
Franck, Cantabile
Vierne, Scherzetto
Mason, Arise Arise
Jepson, Pantomime
Karg-Elert, Mirrored Moon
Handel's Concerto 10

Danville, Va.

- Mt. Vernon Methodist Church used its 3-33 Austin for the first time at the Easter services; stoplist in later columns.

Closed for Duration

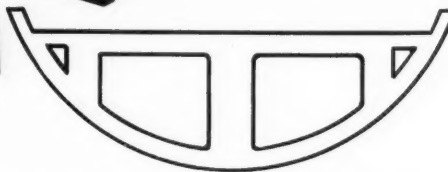
- Effective April 6 the Mormon Tabernacle, Salt Lake City, Utah, was closed to the public for the duration of the war.

Organ Pieces Wanted

- A reader wants to buy copies of Wagner's Tannhaeuser Overture as arranged by S. P. Warren, Grand Sonata in A-minor by G. E. Whiting, and Sonata in C-minor by Ralph L. Baldwin. Address A.N.D. c/o T.A.O.



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Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

• *RICHARD KEYS BIGGS

Blessed Sacrament, Hollywood
Bach, Toccata & Fugue Dm
Couperin, Soeur Monique
Saint-Saens, Improvisation

Deluge Prelude

Vierne, Carillon

Mendelssohn, Choral; Andante; Recitative.

Franck, Piece Heroique

Reger, Benedictus

Bach, Air

Elgar, Pomp & Circumstance

• *WALTER W. FELTON

St. Stephen's, Harrisburg

Weinberger, Abide With Us

Davies, Solemn Melody

Bach, O Man Bewail

Weinberger, Last Supper*

Brahms, Passion Chorale

Handel, Con.10: Adagio; Allegro.

Fibich, Paradise

Bach, We All Believe

• *VIRGIL FOX

Fountain St. Baptist, Grand Rapids

Campura, Rigaudon

Bach, Fugue a la Gigue;

Come Sweet Death; Passacaglia.

Bossi, Giga

McAmis, Dreams

Reber, How Brightly Shines

Middelschulte, Perpetuum Mobile

Bennett, Allegretto Grazioso

Dupre, Prelude & Fugue Gm

• *ALFRED C. KUSCHWA

St. Stephen's, Harrisburg

*Bach, Passacaglia

Mueller, Laudamus Te

Franck, Chorale E

Ferrata, Nocturne*

Karg-Elert, Before the Image

Becker, Son.2: Finale

*duMage, Grand-Jeu

Baldwin, Song of the Brook

Karg-Elert, Lord My Heart

The Last Supper, Forsyth

Malling, Gethsemane

He was crucified, Bach

Beloved Jesus, Crueger

Beneath the Cross, Berwald

King, Evening Hymn

Mr. Kuschwa's choir participated in the second program, last of the Lenten series of six programs.

• *THOMAS H. WEBBER

First Methodist, Wilkes-Barre

Dedicatory Program

*Faulkes, Concert Prelude & Fugue

Karg-Elert, From Depths of my Heart

Bach, Lord Hear the Voice

The Hinson Choir

of
The Hinson Memorial Baptist Church

Portland, Oregon

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Long Beach, California

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Current and forthcoming motion

picture releases:

"Sundown" — "Babes on Broadway"

"Mrs. Miniver"

Edmundson, From Heaven on High

Peeters, Elegie

Karg-Elert, In Dulci Jubilo

Rameau, The Hen

Handel, Largo

Chopin, Etude Am

Thiele, Theme & Variations

Schubert, Ave Maria

Bonnet, Intermezzo

Russell-J, Bells of St. Anne

Vierne, 6: Finale

In addition to some of the above numbers

Mr. Webber included the following in three

programs in Memphis, Birmingham, and

Little Rock:

Daquin, The Cuckoo

Griffes, White Peacock

Korsakov, Bumble-Bee

Leach's Seven Casual Brevities

Boex, Marche Champetre

• *WESTMINSTER CHOIR COLLEGE

Students' Recitals

Helen Beaver

Bach, Two Choralpreludes;

Toccata & Fugue Dm

James, Meditation Ste. Clotilde

Vierne, Lied; Carillon.

Belmont Hedgpeth

Bach, Prelude & Fugue Cm

All Praise to Thee

Come Savior of the Heathen

Prelude & Fugue Dm

Bebe Hoffman

Bach, I Call To Thee

Prelude & Fugue F

Hark a Voice Saith

Prelude & Fugue C

Mr. Hedgpeth and Miss Hoffman shared

the same program.

• DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York

*Chausson, Common of Saints

Weitz' 'symphony'

Palmer, Choral & Fughetta

Widor, 7: Moderato; Lento; Finale.

Parry, Eventide Choralprelude

*Buxtehude, Prelude-Fugue-Chaconne

Bach, I Cry to Thee; Kyrie; O Man Bemoan.

Vierne, 6: Allegro; Aria; Final.

Elgar, Son. G: Adagio

Parry, Martyrdom Choralprelude

• FRED WILLIAMS

Baldwin-Wallace Conservatory

Purcell, Prelude

Hanff, Ein Feste Burg

Bach, Canzona Dm

Reger, Four Choralpreludes

Vierne, Minuet

Williams, Rhosymedre

Farnam, Toccata

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Bach, Prelude Em

Toccata-Adagio-Fugue C

Franck, Fantaisie C*

Maleingreau, Praetorium Tumult

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R. C. O. Examinations

• January 1942 examinations of Royal College of Organists, London, resulted in 14 new Associates, 10 Fellows.

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Boston, Mass.

Harry Welliver

Mus. M.

State Teachers College

Minot

North Dakota

G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church

Long Beach, California

Frank Asper

• is planning a series of recitals in eastern cities next fall.

Lakeland, Florida

• The Reuter organ in the Annie Pfeiffer Chapel of Florida Southern College was dedicated in recital March 29 by Claude L. Murphree.

Robert Baker

M. S. M.

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EVENTS FORECAST

for the coming month

May

• Ann Arbor, Mich.: 6 to 9, 49th annual May Festival, University of Michigan.

Bethlehem, Pa.: 15, 4:00, 35th annual Bach Festival, Ifor Jones conductor, Dr. T. Edgar Shields organist, "There Uprose a Great Strife," "Come Jesu Come," "Beautify Thyself My Spirit"; 8:30, Part 4 of "Christmas Oratorio," "We Must Through Great Tribulation," "Magnificat"; 16, 2:30 and 5:00, "B-Minor Mass."

Cleveland: 6, 8:15, Walter Blodgett recital, Cleveland Museum of Art; 15, 8:15, program of contemporary music and dances.

Mt. Vernon, N.Y.: 3, evening, choir festival, Chester Hill Methodist, Dr. Clarence Dickinson conducting; program on April page 125.

New York: 24, 8:00, George Wm. Volkel gives Mendelssohn's "St. Paul," Emmanuel Baptist, Brooklyn.

Redlands, Calif.: 2 & 3, 4:00, concluding events in Franck festival, University of Redlands, Leslie P. Spelman directing.

Warren, Pa.: 3, 4:00, Marcus Naylor recital, First Presbyterian, Wagner program.

Washington, D.C.: 19, Mt. Vernon Place Methodist, Choirmasters Club, hymns & hymn singing, "technics for chorus and congregational singing, hymn statistics of Washington churches," W. E. Braithwaite presiding.

Baltimore, Md., Festival

• May 5 & 6 in Brown Memorial Church. W. Richard Weagly choirmaster and Virgil Fox organist will present their second annual church-music festival:

5, 3:00, Address, Music & Spirit.

5, 4:00, Hugh McAmis organ recital.

5, 8:15, Julius Huehn song recital.

6, 3:00, Illustrated lecture, The Cathedrals of England, Philip Noble.

6, 4:00, Dr. Clarence Dickinson organ recital.

6, 8:15, Handel's "Samson."

Mr. McAmis' program:

Marcello, Psalm 19

Avison's Concerto D

Bach, Son.3: Adagio

Prelude & Fugue Bm

Vivier, Absoute

Loeillet, Aria

Satie's "Messe des Pauvres" (for choir and two organs)

Berea, Ohio, Festival

• May 22 & 23, Baldwin-Wallace Conservatory, tenth annual Bach festival:

22, 4:00 & 8:30:

*Secular Cantata for Bass & Continuo

Olin Downes lecture on Bach

Motet, "O Praise the Lord"

*Cantata, "Praise to God on High"

Piano Concerto Fm

Cantata, "Thou Shepherd Bountiful"

Cantata, "Now Has the Hope & Strength"

23, 4:00 & 8:30, "Christmas Oratorio"

Robert Elmore

• May 9 Mr. Elmore's Camden Choral Club sings in the Chapel, Princeton University, and May 12 in the North Baptist, Camden.

May 10 his choir in Holy Trinity gives Philip James' "Light of God," the Composer to be present to hear it for the first time. May 17 he concludes his Holy Trinity musicales with Liszt's "Psalm 13."

May 23 he directs a performance of his opera "It Began at Breakfast" for the Philadelphia A.G.O.'s annual meeting.

May 13 & 14 he will again be guest organist for the annual festival, Sunbury, Pa.

Mr. Elmore's Valley Forge was again performed over WNYC and his Three Colors was given April 16 by the Mozart Sinfonietta in New York.

Guilmant Organ School

• June 2 at 8:15 celebrates its 41st commencement in the First Presbyterian Church, New York, under the direction of Willard Irving Nevins.

Carl Weinrich

• has been appointed for the 1942-3 season one of the artists on the concert project of the Association of American Colleges, in which capacity he will make two-day visits to colleges throughout the country, playing a formal recital as well as giving several shorter informal programs. Mr. Weinrich, under LaBerge Management, was chosen "because of his wide knowledge of the repertoire of his instrument, as well as his ability to tie in his art with other branches of culture."

May 17 he will end his spring tour by playing a return engagement in the First Congregational, Naugatuck, Conn. And on May 21 he will play in the Bach concert with the Cantata Singers, New York.

June 8 he begins a master-class for organists, in Juniata College, Huntingdon, Pa., and June 22 begins a joint choral and organ course with Federal Whittlesey in the Church of the Covenant, Erie, Pa. Other classes are pending, for later announcement.

Clarence Dickinson

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ORGANIST-DIRECTOR

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Arthur W. Quimby

• has resigned from the Museum of Art, Cleveland, Ohio, after twenty years of recitals there, to head the music department of Connecticut College, New London, Conn. The complete story of his Cleveland work, often enlarged upon in these pages, will be prepared for later columns.

Church Tithes for Humanity

• The Baptist Temple, Philadelphia, has voted to give a tenth of its annual budget to humanitarian phases of the war effort—the purchase of an ambulance, and increasing gifts to the Red Cross, Christian Endeavor work in army & navy, etc.

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Welsh, ar. Jones, Songs of Praises

Lotti, Crucifixus

Paladilhe, Benedictus

Bach, Be not afraid

Bortnianski, Holy Lord

McCollum, Song of Wanderlust

ar. Burleigh, Ezekiel saw de wheel

Kountz, Prayer

Grieg, Behold a host

Christiansen, Praise to the Lord

ar. Clokey, He's gone away

ar. Cain, Ole ark's a-moverin'

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• **ROBERT ELMORE**Camden, N.J., *The Choral Club*

Bach, Let all creatures now adore

Tchaikowsky, O Thou from Whom

Shaw, Gloria

Sibelius, Cross of Sorrow

Rachmaninoff, Glory to the Trinity

McDonald's Pioneers O Pioneers

Still, Rising Tide

Reed, I hear America singing

Russian, Fireflies

Matthews, Call of America

Mr. Elmore in addition to directing the Club in the above played the following piano solos:

MacDowell, Sonata Tragica excerpts

Clarke, An Ayre

Stravinsky, Etude Fsm

Ravel, Rigaudon

Scriabine, Prelude for Left Hand

Triggs, Personage Throwing a Stone

Moussorgsky, Chicks

Strauss, Fledermaus Symphonic Paraphrase

Cantatas & Oratorios

• Bach's "Bide With Us" was given April 3 by Robert Baker in the First Presbyterian, Brooklyn.

Bach's "St. Matthew" was given March 29 by Adolph Steuterman in Calvary Church, Memphis, his third annual performance and the 48th in his series of oratorio presentations with organ & orchestra.

Coleridge-Taylor's "Atonement" was given Feb. 22 and March 8 by Charles Allen Rebstock, Covenant Presbyterian, Cleveland.

Willard Irving Nevins conducts a Saturday column in the New York Sun wherein are listed the programs and activities of church organists; in that column for the week beginning with Palm Sunday 43 performances of the following 15 works were listed:

Bach, Bide With Us

Christ Lay in Death's Dark Prison

St. John Passion

St. Matthew Passion (4)

Brahms, Requiem

Dubois, Seven Last Words (4)

Faure, Requiem

Gounod, Messe Solennelle

Handel, The Messiah

Haydn, Seven Last Words

Matthews, Life Everlasting

Maunder, Olivet to Calvary (5)

Moore, Darkest Hour (3)

Rossini, Stabat Mater

Stainer, The Crucifixion (17)

The list represents chiefly New York City with a few of the suburbs; though surprisingly large it is not all-inclusive.

Another Helping Hand

• "I made his acquaintance when he arrived at camp and have taken him around to the churches, so that he has been able to practise in his off hours," writes John Van V. Elsworth in reporting the activities of an organist drafted into service. Could not others in civilian life do the same thing for organists in army camps near them?

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T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrow, extensions, etc.
B—BORROW: A second use of any Rank of pipes (Percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment
B—Bombarde
C—Choir
D—Antiphonal
E—Echo
F—Fandango
G—Great
H—Harmonic
I—Celestial
L—Solo
N—String
O—Orchestral
P—Pedal
R—Gregorian
S—Swell
T—Trombone
U—RUEckpositiv
V—Positiv
Y—Sanctuary
VARIOUS
h—bars
b—bearded
b—brass
bc—bottom C*
c—copper
c—cylinders
cc—cres. chamber
d—double
f—flat
fr—free reed
h—halving on
h—harmonic
hc—high C*
l—lauguld
m—mouth-width
mc—middle C*
o—open
pf—prepared for
r—reeds
rs—repeat stroke
2r—two rank, etc.
s—scale
s—sharp
s—spotted metal
s—stopped
sb—stopped bass
s—single stroke
t—tapered to
t—tin
t—triple
tc—tenor C*
u—cut-up
uc—upper C*
unx—unexpressive
w—wind-pressure
w—wood
wm—wood & met.
z—zinc
"—wind pressure
"—diam. of pipe
"—pitch of lowest pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale, details, number of pipes.

*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16", CC-8", C-4", c-2", c-1", c-6", c-3".

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